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The Involvement of the Special Needs Student in
the competitive field of Marching Band
in Virginia.

John Mark Campbell

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Master of Music

Music Education

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Abstract

This study investigated the involvement of special needs students in competitive high school marching bands in Virginia. 159 members of the Virginia Band and Orchestra Directors who taught high school level band were emailed a survey. Fifty-seven directors chose to participate, which yielded a return rate of 35.8%. The survey examined demographics, classification, participation requirements, special needs participation and individual disabilities.

The study concluded that the majority of Virginia marching bands include students with special needs. The research discovered that twelve of the thirteen categories of special needs, as defined by IDEA, were represented in Virginia marching bands. Analyses of free response questions from directors indicate that these students generally have a positive effect on their programs.

This study also examined the accommodations made by the participating directors and found similar results among them.

Chapter 1

Introduction

In *A Philosophy of Music Education*, Reimer (1989, p 185) writes that “musical intelligence exists to some degree in all young people and is capable of development for all and must be developed if all are to be as fully intelligent as they can be.” This resonates with Roy Ernst’s claim (2009) that “anyone can learn to play music at a level that will bring a sense of accomplishment and the ability to perform in a group.” Although Ernst’s work pertains to older adult music learners, his philosophy and Reimer’s underscore that some degree of music learning can be achieved by nearly everyone. As a corollary, music education should be accessible to all, including students with a special need.

Merriam-Webster (2008) defines “special needs” as “the individual requirements (as for education) of a person with a disadvantaged background or a mental, emotional, or physical disability or a high risk of developing one.” The Education for Handicapped Children Act (EHCA) of 1975. (Public Law 94-142) offers an important mandate for the education of special needs students:

“To the maximum extent appropriate, children with disabilities, including children in public or private institutions or other care facilities, are educated with children who are not disabled, and special classes, separate schooling, or other removal of children with disabilities from the regular educational environment occurs only when the nature or severity of the disability of a child is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily.”
(Public Law 94-142)

This thesis explores the intersections of special needs, marching band participation, and marching band competition in the state of Virginia. These elements will be presented and detailed.

Definition of Terms

The following terms will be used throughout the study to accurately describe the involvement of special needs students in competitive high school marching bands in Virginia:

Inclusion- the style of learning in which children learn side by side although they may have different educational goals. (Kochhar, West, Taymans, 2000)

Mainstreaming- the placement of children with disabilities into their community schools, not necessarily a regular education classroom. (Kochhar, West, 1996)

General education/regular education- both refer to those who are not designated or classified as special needs.

Individuals with Disabilities Education Act (IDEA) - the primary legislation governing the educational rights of special needs students which was formerly known as the Education for All Handicapped Children Act (EAHCA).

This study defines “special needs” students in accordance with the thirteen categories recognized by the IDEA: autism, deaf-blindness, deafness, hearing impairment, mental retardation, multiple disabilities, orthopedic impairments, other health impairments, serious emotional disturbance, specific learning disability, speech or language impairment, traumatic brain injury, and visual impairment including blindness. Approximately 11 percent of students from ages six through seventeen fall into one of the above categories and receive education services under IDEA (Snowman & Biehler, 2003).

The modern marching band enjoys a rich lineage dating back at least to Biblical times: trumpeters accompanied Joshua on a march around Jericho (Joshua 6:4-5, NIV), and helped Gideon vanquish the Midianites and Amalekites (Judges 7:16-23, NIV).

Millennia later, warring Scottish clans did battle to the sound of bagpipes. An iconography of the American Revolutionary War depicts fife and drum corps alongside regimental flag bearers. Although today's high school marching bands largely lack militaristic associations (save, perhaps, in their uniforms, the flags, rifles, and their emphasis on precision marching), they remain competitive units.

For the purpose of this study, a “marching band competition” is defined as an event in which bands perform for a group of judges and receive either an individual grade (rating) or a comparative ranking (e.g., first, second, and third place). Rogers (1982) observed in a national study that most high school bands participate in competitions. Although times have changed, competitive marching remains a majority in Virginia: the Band and Orchestra Directors' Association (VBODA) runs a statewide Marching Festival that draws between twenty and thirty bands to each of six different competition sites. In addition, the VBODA website advertises more than twenty marching band contests in Virginia every year. These additional contests are typically run by Virginia high schools. A few, such as the Stonewall Showcase of Bands, are sponsored by community bands or universities.

Integration of Special Needs Students in Marching Bands

January 1, 2010 marked a major step forward for marching band students with special needs. The Marching Panthers from the Ohio State School for the Blind marched the 6-mile Rose Bowl Parade. Every member of this marching band is legally blind. (Rosales, 2010). Patrick Henry Hughes, a member of the University of Louisville marching band, may be the best-known example of a special needs participant in “the least restrictive environment”. Patrick, a trumpet player, is blind and physically disabled,

yet participates in halftime shows by performing from a wheelchair, which his father maneuvers in coordination with the band's on-field formations.

Patrick Hughes is not alone as a marching band member in a wheelchair. The Arizona Daily Star (November, 2006) reported that a Catalina Foothills High School senior, Rob Algeo, would be playing trumpet from a wheelchair in the 2006 Macy's Thanksgiving Day Parade. These examples demonstrate that special needs students in marching bands are able to successfully execute the requirements with appropriate accommodation. But how can educators best integrate special learners into the marching band and evaluate the students' progress?

Fisque, Niebur, and Humphreys (1994) found that a group of K-12 music educators in Arizona (n = 107), 62% believed they were successful in teaching special learners; however, only 33% believed that the special learners were effectively integrated into the music class. This study also found that greater than 75% of respondents listed the only option for special learners studying music was by mainstreaming. The regular music faculty was listed as the sole source for music education of special needs students by 90% of the respondents.

A study by Johnson and Darrow (1997) examines *The Effect of Positive Models of Inclusion on Band Students' Attitudinal Statements regarding the Integration of Students with Disabilities*. This study examined the statements from instrumental students in 5th through 12th grades (n = 757). Johnson and Darrow found no significant differences in the attitudinal statements of band students. What would the attitudinal statements of the band directors contain?

Zdzinski (2001) argues that successful inclusion of special needs students in an instrumental music classroom depends on careful instrument selection: both the student's preference and disability must be accommodated. The Zdzinski article suggests that many aspects of the classroom need to be adapted to effectively teach special needs students. These include techniques of teaching and evaluation, and the music and social environment.

Ridders (2003) examined the inclusion of physically disabled students in the secondary instrumental music classroom. Ridders found 37% of respondents had physically disabled students in the instrumental music classroom. Are these secondary instrumental music students participating in marching band? What about the inclusion of special needs students with needs that are not limited to a physical disability?

Special needs students are clearly a part of many instrumental music classrooms. With respect to these students, studies have explored teachers' perceived teaching success, general education students' attitudes, instrument selection, and the roles of special needs students in music programs. To date, the researcher has found no studies that have investigated special needs students' participation in competitive marching band programs.

Problem Statement

The purpose of this study is to describe the involvement of special needs students in competitive high school marching band in Virginia.

Sub-problems

1. Are special needs students included in competitive marching bands?

2. What accommodations do teachers make in planning and teaching competitive marching shows to special needs students?
3. What is the attitude of band directors toward the participation of the special needs student in competitive marching bands?
4. What accommodations do directors use [regarding special needs students in marching band programs]?

Limitations

This study was limited to directors associated with the Virginia Band and Orchestra Directors Association (VBODA). Due to the director lead structure, multiple site marching competitions, and active membership of the VBODA, its members were viewed to be more likely to be competitive marching bands. The responses were given by band directors only and do not include attitudinal statements of students toward special needs students or the special needs students' own perceptions. The sample size of this study was only 57 respondents, which is too small for generalizability to other populations. Within this sample the representation between rural, urban, and sub-urban areas were not equally represented. Urban schools were underrepresented.

Chapter 2 of this study surveys the literature related to marching bands and special needs students. Chapter 3 will describe the method used in this survey. Chapter 4 is a report of the results from the survey. Chapter 5 of this study discusses the results of this study. Chapter 6 will give implications for the profession.

Chapter 2

Survey of the Literature

This study investigates the involvement of special needs students in competitive high school marching bands in Virginia. Although studies regarding either special needs students or marching bands exist in abundance, no previous research has looked at the two in conjunction. The most directly related literature concerns special needs students in general music classes. This chapter reviews the literature pertinent to several key aspects of the present study: legal matters and educational trends concerning special needs students in formal education, marching bands, and competition.

Legal Issues

Public Law 94-142, the Education for All Handicapped Children Act (EAHCA), took effect in 1975, underwent revision in 1978 and 1986, and, in 1990 became part of the Individuals with Disabilities Education Act (IDEA)” (Alexander & Alexander, 2001, p. 438). Prior to the enactment of EAHCA, few special needs students received public education; of those who did attend public school, most were segregated from their peers. EAHCA entitled most underserved special needs children to a “free, appropriate public education as special education and its related services.” (Kochhar, West, & Taymans, 2000, p. 5)

Darlene Lusignan (1986) suggests that individual treatment of each child is paramount in the education of special needs students. The original formulation of EAHCA, required “specially designed instruction...to meet the unique needs of a handicapped child.” (Graham & Beer, 1980) This “specially designed instruction”

became more specific in 1997 under the provisions of the IDEA legislation—particularly the mandate for the creation of an Individualized Education Program (IEP) (Alexander & Alexander, 2001). An IEP is “a written commitment for the delivery of services to meet the student’s educational needs” (Bauer & Shea, 1999, p. 30). Section 614(d)(1)(A) of the IDEA amendments of 1997 (PL 105-17) details the IEP requirement:

A statement of the child's present levels of educational performance, including-- how the child's disability affects the child's involvement and progress in the general curriculum; or for preschool children, as appropriate, how the disability affects the child's participation in appropriate activities;

A statement of measurable annual goals, including benchmarks or short-term objectives, related to-- meeting the child's needs that result from the child's disability to enable the child to be involved in and progress in the general curriculum; and meeting each of the child's other educational needs that result from the child's disability;

A statement of the special education and related services and supplementary aids and services to be provided to the child, or on behalf of the child, and a statement of the program modifications or supports for school personnel that will be provided for the child-- to advance appropriately toward attaining the annual goals; to be involved and progress in the general curriculum in accordance with clause (i) and to participate in extracurricular and other nonacademic activities; and to be educated and participate with other children with disabilities and nondisabled children in the activities described in this paragraph;

An explanation of the extent, if any, to which the child will not participate with nondisabled children in the regular class and in the activities described in clause (iii);

A statement of any individual modifications in the administration of State or districtwide assessments of student achievement that are needed in order for the child to participate in such assessment; and if the IEP Team determines that the child will not participate in a particular State or districtwide assessment of student achievement (or part of such an assessment), a statement of-- why that assessment is not appropriate for the child; and how the child will be assessed;

The projected date for the beginning of the services and modifications described in clause(iii), and the anticipated frequency, location, and duration of those services and modifications;

Beginning at age 14, and updated annually, a statement of the transition service needs of the child under the applicable components of the child's IEP that focuses on the child's courses of study (such as participation in advanced-placement courses or a vocational education program); beginning at age 16 (or younger, if determined appropriate by the IEP Team), a statement of needed transition services for the child, including, when appropriate, a statement of the interagency responsibilities or any needed linkages; and beginning at least one year before the child reaches the age of majority under State law, a statement that the child has been informed of his or her rights under this title, if any, that will transfer to the child on reaching the age of majority under section 615(m); and

A statement of-- how the child's progress toward the annual goals described clause (ii) will be measured; and how the child's parents will be regularly informed (by such means as periodic report cards), at least as often as parents are informed of their nondisabled children's progress, of-- their child's progress toward the annual goals described in clause (ii); and the extent to which that progress is sufficient to enable the child to achieve the goals by the end of the year.

Another key facet of IDEA is the concept of “least restrictive environment,” (LRE), which IEPs must satisfy. The 1990 amendments to IDEA describe the “least restrictive environment”:

Education in the least restrictive environment means that students should, to the extent possible, be educated with their nondisabled peers. The legislation requires schools to ensure that, to the maximum extent possible, children with disabilities in either public or private institutions are educated with children who are not disabled and that special classes, separate schooling, or other removal of children with disabilities from the regular educational environment occurs only when the nature or severity of the disabilities is such that education in regular classes with the use of supplementary aids and services cannot be achieved satisfactorily (PL 101-476, 1990).

The “least restrictive environment” is often achieved by inclusion, in which “children learning side by side although they may have different educational goals.” (Kochhar, West, & Taymans, 2000, p. 9). Kochhar and West (1996) write that, in theory

and in practice, “inclusion” has evolved. Mainstreaming was a term used to describe some the earliest attempts to implement the LRE. This term refers to allowing students with special needs to be taught with regular education students to an extent. Inclusion entered the educational lexicon in the early 1990s. Inclusion is different to mainstreaming in the fact that special needs students were placed into regular academic classes with the regular education students for a full day as opposed to part of a day in mainstreaming. Full inclusion is used to describe the placement of all special needs students into regular education classrooms regardless of individual needs.

Special Needs

In an attempt to implement inclusion in a way that addresses the concerns of students, parents, teachers, and principals, Kochhar, West, and Taymans (2000, p. 31) crafted an “Inclusion Bill of Rights.” Of particular interest to this study are the “right to participate in a range of school programs and activities” and the “right to participate in school extracurricular activities.” These rights suggest the importance of including special needs students in the marching band. The “Inclusion Bill of Rights” promotes that special needs students should be afforded opportunities that approximate, as closely as possible, those of students without disabilities experience. This is called normalization (Adamek, 2001), which is a term used in association with inclusion. Normalization is a Scandinavian philosophy that views the individual with special needs as having the same rights to choose their circumstances and opportunities as everyone else.

Holodick (2008) suggests that inclusion can serve as a positive force for the participation of special needs students in extracurricular activities. Holodick studied seventeen special needs students in grades 9 and 10 at a public high school in Maryland.

He collected and analyzed data comprising results from surveys, interviews, course grades, test scores, extracurricular involvement, absentee information, and behavior/discipline statistic” (2008). The study suggests that special needs students are able to build relationships with regular education students when they are placed in integrated classrooms; these relationships appeared to condition special needs students’ participation in extracurricular activities. The researchers student subjects stated that their teachers, both special and regular education, encouraged them to try out for extracurricular activities. Holodick found that in addition to creating and building relationships with general education students, inclusion fostered relationships between special needs students and regular education teachers. These regular education teachers were often the sponsors of the extracurricular activities.

A study by Frisque, Niebur, and Humphreys (1994), *Music Mainstreaming: Practices in Arizona*, found that 94% of music educators in Arizona have taught special needs students in their regular education classes at some point in their careers. The majority of the respondents in this study were secondary instrumental music teachers. Responses to the question “what educational objectives do music educators hope to achieve with special learners,” were inconclusive; the researchers found little agreement regarding the educational objectives for these students in music.

Gfeller, Darrow, and Hedden (1990) surveyed elementary and secondary music educators in Iowa and Kansas and found that 61% of their respondents “feel that handicapped students hamper progress of non-handicapped peers” (1990, p. 96). The respondents, culled from five percent of the music educators in those states, included teachers of instrumental, vocal, and general music. The researchers observed several

factors that appear to influence the effectiveness of mainstreaming: expectations and objectives, which should be discussed and clearly stated at the time of placement; the extent of educational and instructional support; and [whether the] placement [was] based on level of musical achievement (1990, p. 99-100).

In “The Effect of Positive Models of Inclusion on Band Students’ Attitudinal Statements regarding the Integration of Students with Disabilities,” Johnson and Darrow (1997) examined the attitudes of non-special needs students, with respect to special needs students, and how they are shaped over time by what they observe. The students were shown videos showing models of inclusion. The students’ attitudinal statements became more positive when they witnessed “modeling of accepting behaviors by teachers as well as effective intervention procedures” (1997, p. 183).

Rikkers (2003) examined the inclusion of physically disabled students in the secondary instrumental music classroom. Rikkers’ respondents were similar in profile to the present study and comprised 35 instrumental music directors who were members of the Virginia Band and Orchestra Directors Association. His study found 37% of respondents had students with physical disabilities in their instrumental music classrooms. The *Student Profile* section of his survey identified 13 cases of students with physical disabilities.

Instrument selection and the special needs student is another topic that has been examined. Rikker’s study identified the disability and the instrument that the student played. Although Percussion had the highest frequency, woodwinds and brass were also represented. He found that students with special needs typically select their instrument based on their physical limitations. Adamek reports in her article, *Meeting Special Needs*

in *Music Class*, that “Some instrument manufacturers have begun to develop lines of adaptive instruments to meet the needs of students with physical limitations” (2001, p.26). Zdzinski (2001) reports in his article, *Instrumental Music for Special Learners*, that the instrument chosen by the student should be based upon their special needs, interest, and adaptability of the instrument. Ridders’, Adamek’s, and Zdzinski’s studies reveal similar conclusions about instrument selection and student limitations. The above studies show how band directors and instrument manufacturers are trying to individualize the selection of instruments.

Marching Band and Competition

Rogers (1982) investigated attitudes towards marching band contests among band directors and high school principals and found a widespread belief that students who participate in marching band receive social and personal benefits. Research participants consisted of band directors and principals from 421 high schools throughout all fifty states. Rogers also concluded that the majority of high school marching bands (62%) participates in competitions.

Sullivan (2003) concluded that regardless of school and band sizes, Arizona directors believe that participation in state marching festivals (i.e., competitions) benefits students. It allows students to perform for an audience and to observe the performances of other bands. The Virginia Department of Education feels similarly. Virginia Standard of Learning for Instrumental Music Advanced Standard 16 section 3 (IAD.16, 3) states that students should “participate in events such as concerts, performances, marching

band, jazz ensemble, chamber ensemble, and All-District, All-Region, and All-Virginia events.” Section 4 of the same standard also states the importance of both performing and listening at these concerts and events (VDOE, 2009, p. 31).

Select studies suggest a potential correlation between competition, motivation, and achievement. Paul Buyer (2005) summarizes the benefits of competitive marching band as “establishing goals, instilling motivation, and providing feedback.” Davis (2000) looked at band directors in Georgia in a study of the relationship between rehearsal procedures and contest ratings for high school marching band. This study found that many band directors believe competitions to be responsible for their band’s superior quality. Thompson (2008), when looking at directors from Delaware and Maryland, had a similar finding. He found that directors who have competitive bands believe that competition improves the quality of their bands. In Thompson’s (2008) research he found that some of the competitive marching bands were auditioned group.

Special Education in the Band Class

Paul Tooker (1995) writes in his dissertation, *A Case Study of a High School Special Education Beginning Band Class*, that high expectations can bring some special needs students to performance levels that are similar to their general education peers. This qualitative study investigated a group of eight learning disabled and three emotionally disturbed students in a New York City public school. These students were given both group class instruction and individual instruction. At the end of a year, two students were recommended for mainstreamed band classes and five students had reached a first year beginning band level.

The purpose of this study is to investigate the involvement of special needs students in competitive high school marching bands in Virginia. This chapter reviewed the literature related to the legal matters and educational trends concerning special needs students in formal education, marching bands, and competition. The next chapter will describe the method used in this investigation.

Chapter 3

Method of the Survey

This study investigates the involvement of special needs students in competitive high school marching bands in Virginia. The researcher devised and distributed a survey to Virginia band directors via email. This chapter is divided into four sections: (1) Subjects, (2) Materials, (3) Distribution and Management of the Survey, and (4) Data Processing.

Subjects

The sample in this study was drawn from the ranks of the Virginia Band and Orchestra Directors' Association (VBODA.) The VBODA database includes all Virginia-based members of the National Association for Music Education (MENC) who teach instrumental music at the high-, middle-, and/- or elementary school level. Private, public, and home-school teachers are included. The database makes no distinction between high school band directors with and without marching band programs; therefore, email addresses of all current high school band directors in the VBODA database were collected. The VBODA database contains all physical addresses of the membership, but only 184 email addresses for over 300 members. Email was chosen as the medium of communication rather than physical mail for the former's speed and ease of response. This database was supplemented with additional email addresses of current VBODA high school band directors that had been obtained either from previous contacts the researcher had with band directors or on the individual schools' websites. The total number of email addresses compiled from the three sources was 203. In order to achieve the largest

sample possible all email addresses were used. 44 addresses were found unusable after sending the initial email that invited directors to participate in this study. This reduced the number of potential respondents associated with this survey to 159. The number of directors who participated in this survey was 57, which was a 35.8% rate of response.

Materials

The questions in the survey were designed to correspond with the sub-problems identified in the literature review. The sub-problems are:

1. Are special needs students included in competitive marching bands in Virginia?
2. What accommodations do teachers make in the teaching of special needs students in marching band programs?
3. What is the attitude of the band director toward the participation of the special needs student in competitive marching bands?
4. What accommodations do directors use [regarding special needs students in marching band programs]?

The survey (Appendix A) was constructed using the website, www.surveymonkey.com, which required a purchased membership to the company. The interface allowed the researcher to manipulate both the graphic layout and the intellectual content of the survey. The survey contained a total of 16 questions. Of these, ten were closed-form (i.e., multiple choice) questions, which respondents answered by clicking the button associated with his/her chosen answer. The remaining six questions were open-form (i.e., free-response), which prompted respondents to type into a text box.

Respondents were permitted to change their answers to the closed-form questions and to answer the open questions with an unlimited number of characters.

The on-screen display consisted of four separate pages. Each page included a “pause” button, which, when pressed, saved the respondent’s answers and allowed him/her to continue the survey at a later time by logging in with the original e-mail address. A “continue” button, located near the “pause” button on pages 1 through 3, advanced to the next page of the survey. Once the “continue” link had been clicked, the respondent became unable to return to the previous page. On the fourth and final page of the survey, a link marked “finish” replaced that of “continue.” This link took respondents to a concluding message confirming submission of the responses and expressing gratitude for participation in the survey.

The first four questions of the survey gathered general information about the school, the size of the marching band, and whether or not the band participates in competitions. If the answer to question 2, “Does your school have a marching band,” was negative, the survey advanced directly to question 16, which asked if any other competitive activities included special needs students.

The first two questions of the second page of the survey, questions 3 and 4, concluded the general-information portion. Questions 5 through 9, also located on page 2, gathered information related to the first sub-problem, “Are special needs students included in competitive marching bands?” Question 8 was the first free-response question in the survey. This question asked directors what selection process they have for marching band. A negative response to question 9, “Do you allow special needs

students in your marching band,” advanced the survey directly to the final question, thereby skipping all queries pertaining to special needs.

Questions 10-14 probed the accommodations, if any, teachers made in planning and teaching competitive marching shows to special needs students. The majority of these questions were designed in an open form to allow for specific and individualized answers to be collected.

Question 15 asked the directors how they feel special needs students affect their program. This question was designed to look for relationships between their response to this question and their planning for the special needs student.

The final question, “Do any other competitive activities at your school include special needs students competing,” was designed with the Kochhar, West, and Taymans (2000) Inclusion Bill of Rights in mind. Specifically the “right to participate in school extracurricular activities” was the reason this question was included in the survey.

Distribution and Management of the Survey

Various survey management websites were researched. The surveyshare.com software was selected for its ability to collect an unlimited amount of responses, upload email addresses from a file, and conduct secure password protected surveys. In June of 2008 the James Madison University Institutional Review Board (IRB) granted approval for this study and data gathering commenced.

Email addresses obtained by the researcher were entered into a Microsoft Excel spreadsheet. This spreadsheet was then uploaded to the surveyshare.com website, which sent invitations to participate in the study. This invitation (Appendix D) contained the title of the research project, the researcher’s name and institutional affiliation, the purpose

of the study, research procedures, time required, risks and benefits, confidentiality, participation and withdrawal policy, and contact information for the researcher and his university advisor. The invitation concluded with a consent statement and a hyperlink to the secure web-based survey. To take the survey, participants had to click on the link and enter their email addresses. The email addresses were used as a password to keep information private and to keep track of who had taken the survey. The addresses were not linked to the responses, which remained confidential.

Respondents had access to the survey for two months beginning in mid-July and ending in mid-September 2008. The length of time was designed to give respondents flexibility in when they completed the survey; some Virginia schools start in early August while others do not begin until after Labor Day. After the initial invitation, in mid-July, reminder emails were scheduled by the researcher and sent by surveyshare.com to potential respondents who had not completed the survey every 2 weeks for the first month and then every week for the second month. The survey closed on September 15, 2008.

Data Processing

Individual item responses were printed. Each question was followed by respondents 1-57 and listed the answers individually for each respondent. The free response answers were studied to identify similarities in response (i.e. instrument classifications and key words).

The responses to question 10, “what are the specific needs of your special needs students” were tracked in an Excel spreadsheet set up according to the 13 categories of special needs as designated by the Individuals with Disabilities Education Act (IDEA).

Those categories include autism, deaf-blindness, deafness, hearing impairment, mental retardation, multiple disabilities, orthopedic impairments, other health impairments, serious emotional disturbance, specific learning disability, speech or language impairment, traumatic brain injury, and visual impairment including blindness. A graph of the numbers of cases in each category was created using Microsoft Excel.

The responses to question 13, “what instruments do special needs students play in your band,” were grouped by individual instruments and the family of instruments (i.e., winds/brass/percussion).

Responses to question 15, “how do you feel the special needs students affect the program,” were coded in two different ways. The responses were first analyzed to see if there was any effect noted. Then those that noted an effect were categorized as either positive or negative. These responses were also sorted by who was affected, special needs students, general education students, or all students.

The aggregate data was downloaded from surveyshare.com, and SPSS software was utilized to look for correlations. Each school’s representative population was cross tabulated, in service of correlation, with the VBODA classification and the questions “Are all band students required to participate in marching band,” “Are all students required to take a band class to participate in marching band,” and “Is there a selection process for marching band.” The VBODA classification was cross tabulated with the questions, “Does your marching band compete,” “Are all band students required to participate in marching band,” “Are all students required to take a band class to participate in marching band,” and “Is there a selection process for marching band.” “Does your marching band compete” was cross tabulated with “Are all band students

required to participate in marching band,” “Are all students required to take a band class to participate in marching band,” and “Is there a selection process for marching band.”

The question “Are all band students required to participate in marching band” was cross tabulated with “Are all students required to take a band class to participate in marching band” and “Is there a selection process for marching band.” The results of the aggregate data and the individual responses are presented in the next two chapters, *Results* and *Conclusions*.

Chapter 4

Results

The purpose of this study is to describe the involvement of special needs students in competitive high school marching bands in Virginia. This chapter presents the results of the survey. The sub-problems associated with this study are:

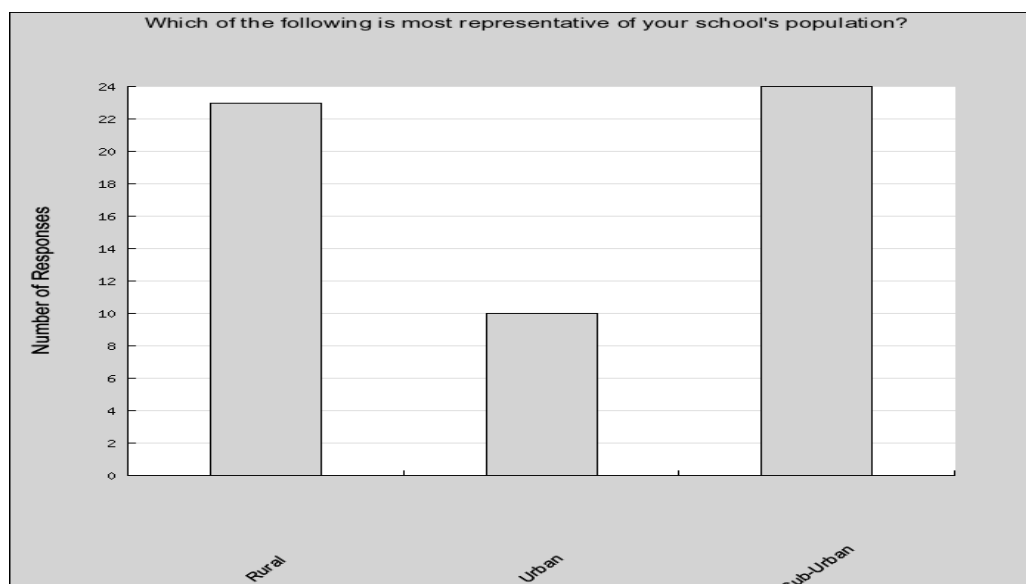
1. Are special needs students included in competitive marching bands in Virginia?
2. What accommodations do teachers make for special needs students in marching band programs?
3. What is the attitude of band directors toward the participation of special needs students in competitive marching bands?
4. What changes do directors suggest [regarding special needs students in marching band programs]?

This survey was sent to 159 email addresses, 57 (35.8%) of which produced responses. The data include complete information for 51 of the respondents. Six of the directors did not teach marching band; for these six, the data collected consists of answers to questions 1, 2, and 16 only. Questions 1, 2, and 16 ask if the school is rural, urban, or sub-urban, if the school has a marching band, and if any other competitive activities at the school include special needs students respectively.

Most respondents worked in rural (40%, n=23) or sub-urban (42%, n=24) areas; urban areas comprised 18% (n=10) of the responses. The majority of the bands (62%) fell into the VBODA class sizes of A (0-50 students) or AA (51-70 students), with 14 and 17 respondents respectively. Least represented were class AAAAAA bands (more than

130 students) with 2 respondents. Mid-size ensembles, classified as AAA and AAAA, had 9 and 8 respondents respectively (Figure 1). In total, 96% of study participants (n = 50) identified their marching band programs as competitive in nature.

Figure 1



Cross-tabulating schools' populations with band size revealed all of the urban schools fell into the VBODA size of AA. Not only were one hundred percent of the sampled urban school marching bands (10 respondents) classified as AA, but they were competitive in nature and design. Urban schools evidenced fewer similarities in the rest of the survey. Sub-urban schools class sizes were spread relatively evenly through class AA to class AAAA. The majority of rural school fell into either class A or class AA.

When asked about participation requirements, thirty-eight of the respondents (75%) indicated that they do not require all students in their band classes to participate in marching band. Thirteen respondents (25%) do require all band students to participate in

marching band. Thirty-four respondents (67%) require students to take a band class in order to participate in marching band. Seventeen (33%) do not require all marching band members to take a band class to participate in marching band.

Question 5, “Are all band students required to participate in marching band,” was cross tabulated to determine whether rural, urban, or sub-urban schools differ in the requirements for participation in marching band. Rural and sub-urban schools had a ratio of 8:1 with the majority of schools not requiring all band students to participate in marching band. Urban schools had a ratio of 6:1 with only 7 urban respondents.

Cross-tabulation of question 5 with band size produced less consistent results. Half of the groups in the two largest categories of bands required all band students to participate in marching band. While the smaller 3 groupings are less likely to require all band students to participate in marching band.

Questions four and five asked, “Does your marching band compete,” and “Are all band students required to participate in marching band.” Of the directors with marching bands (n=51) two answered “no” to question four. However, both of these programs did require that all band students participate in marching band. These two band programs also require that all students take a band class to participate in marching band. Neither of these groups had a selection process for marching band.

Ten respondents (20%) use a selection process for the marching band. In the survey, those participants were directed to the question, “What is the selection process for marching band,” which included a separate text box for further clarification of their answers. As eighteen responses were given, eight directors who did not have a selection process also chose to answer. Half of the responses indicate that an audition is involved.

Responses including auditions:

Some sections (i.e. drumline) are auditioned, and parts within a section are assigned based on ability, but all are welcome to participate in MB.

Color Guard/Visual Ensemble Auditions Percussion placement auditions
Students must demonstrate a mastery of 12 major scales.

Students sign up for marching band. They must be able to attend band camp and rehearsals during the season. Drumline and color guard have "auditions", but mostly just for placement within the section.

For guard and percussion there is a try-out. Nothing for winds. Some exceptions are given for mb participation without a band class: pianists/bass guitarist in pit, seniors with IB conflicts and rarely a student who is in orchestra instead of band.

Blind audition in the spring

We audition for colorguard, but every instrument playing member of the band simply signs up and shows up. We don't turn away anyone.

Audition

The only selection process is for visual ensemble, which is an open audition.

Only the guard has auditions that "cut" people. The drumline has a placement audition in the Spring to see what part they'll play. Usually we have a couple of alternates in the winds.

Playing audition upon first signing up. Returners must be a "member of good standing"

Responses that did not include auditions:

We'll take anyone with a pulse!

Students are encouraged to participate and are given invitations when they enter the 9th grade and can express interest at any time to the Band Director.

Attitude and Willingness to be successful!

Students must have been in band at least two years or be able to demonstrate proficiency on an instrument.

All students in the marching band MUST take concert band 2 semesters. There is no marching band class. The color guard does have a class first semester. None of the guard members play an instrument so they do not have to take 2nd semester.

Director approval

If they want to participate, they are usually identified and placed in the appropriate sections

1. Must attend a summer training session as new members. 2. Those that (through observation) can handle the demands are used in the performing group. Some students rotate positions (especially those not prepared as well).

Directors were asked how many students with special needs participate in their marching bands. These responses were grouped in 4 categories. The categories were: 1 student (14 directors), 2-4 students (15 directors), 5-9 students (6 directors), and 10+ students (5 directors). In total, forty study participants indicated that their ensembles contained at least one special needs student. Only one respondent did not allow special needs students in marching band. One person was unsure of the number of special needs students, while five respondents currently had no special needs students.

Almost every qualifying category under the Individuals with Disabilities Education Act (IDEA) was represented among respondents' special needs students. The only category not represented was Deaf-Blindness. Forty-two directors responded to the question asking "What are the specific needs of your special needs students." Some examples of responses are as follows.

Visual Impairment

autism, physical handicaps, vision impairment

Traumatic Brain Injury

We have two kids with autism and multiple with ADHD. I also have a student who has some brain damage, which impedes their ability to tell the difference b/t right and left.

Speech – Language Impairment

Have had students with Turrets

Specific learning disability

ADHD, LD, Dyslexia, hearing aids, you name it.

Serious Emotional Disturbance

We have had sight-challenged, emotional disturbed, and learning disabilities students in the program.

Other Health Impairments

ADD OHI Autism

Orthopedic Impairments

I have one student with a prosthetic leg and two with autism

Multiple Disabilities

We have autistic, ADD (severe) and a condition that has no name but requires very slow and clear instructions, repeated multiple times, with a lot of patience.

Mental Retardation

Down Syndrome which limited his motor skills. This student was in my band 5 or 6 years ago.

Hearing Impairment

ADHD, LD, Dyslexia, hearing aids, you name it.

Deafness

Dwarfism, and one that was deaf.

Deaf-blindness

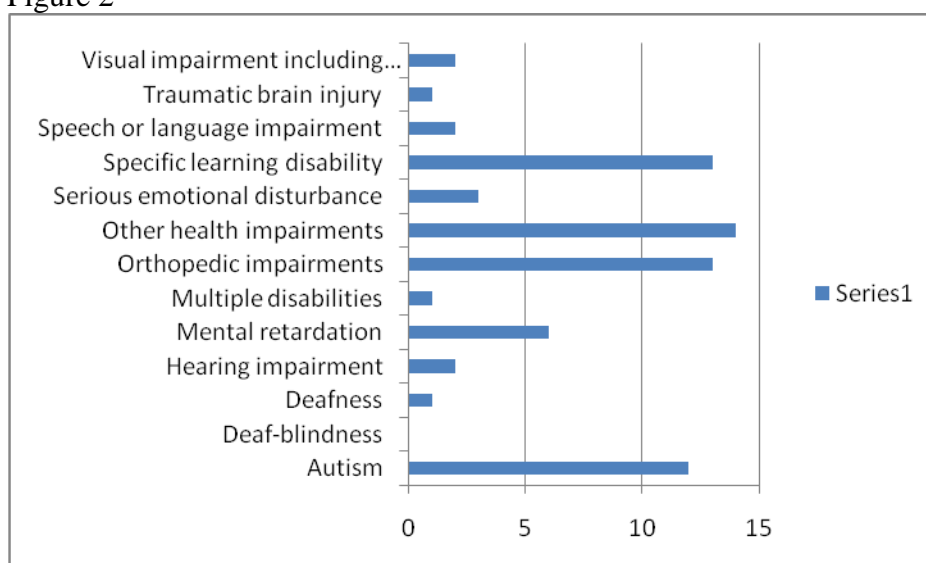
No responses for this category

Autism

We have students with learning disabilities, Autism, & Asperger Syndrome.

The majority of the special needs students fell into the categories of Autism, Orthopedic Impairments, Other Health Impairments, and Specific Learning Disability (Figure 2). No respondents noted students in the Deaf-Blindness category.

Figure 2



Forty-nine directors responded to a question about whether or not they plan the marching show with their special needs students in mind. 12 respondents (24%) answered “Yes.” Thirty-seven respondents (76%) replied “No.” The directors who indicated that they do make accommodations for their special needs students all gave similar answers. Special needs students capable of marching often received simpler music parts, a modified drill sequence, a more experienced marching buddy, extra time to learn drill and

music, and additional instruction. Some directors placed students in the front ensemble (pit), thereby enabling their participation in the ensemble while relieving them of marching obligations. Students placed in the front ensemble included not only percussionists (the standard pit contingent), but wind players as well. Five respondents indicated that they follow the accommodations mandated in the student's Individualized Education Plan. Some of the responses made by directors that are reflective of the statements above were:

If they are a marcher, then I try and place them near experienced marchers - if not marchers, then we utilize them in the front ensemble.

They are given extra time and instruction. They have an upperclassmen marching buddy to assist them if needed.

As dictated by their accommodations documents - mostly having to do with clear communication, followup, proximity etc.

Last year (my first at this school) all the special needs students were in the percussion. I asked the drill writer to limit percussion section movements so the students could be assured of moving and playing correctly.

We make sure that they can accomplish their parts. we will simplify things if needed, but mostly we work with them and try to use repetition to ensure they can learn their part. in the case of the girl with CP, we will allow her to use her left hand (her weaker hand) with a different grip if it works better for her. However, being in the pit has helped her to gain more control over her left hand.

Pit parts, simplified parts, rehearsal modification, frequent breaks, helpers

I make sure that students are given attainable goals with achievement in mind. I keep my expectations very high.

They receive extra attention from myself and their section leader

I follow their IEP.

It depends on what instrument they play. If it is a physical handicap then they are usually with the pit percussionist

The only accommodations I've made were for the student with the prosthetic leg. We've modified a couple of visuals so he wouldn't have to kneel down. Otherwise, no other accommodations have been made

They perform in the pit.

I had a student with Down Syndrome several years ago. He was able to march in the drill in parts of the show with slower tempi. His motor skills were limited, and it was difficult for him to participate when the tempo was in excess of MM 110 or so---by mutual decision (student, parents, band director) he would remove himself from the drill and continue to play his part (trombone) on the sideline with the pit. A little extra help, and less demanding results. "Just do your best"

We often place those students in the pit but if the students wants to march, we will allow them to do the best they can and restrict the distance they are required to march.

Directors were asked what instruments their special needs students played. Their responses were coded: woodwinds, brass, percussion, or color guard. The percussion section saw the highest frequency of special needs students (38%), closely followed by the brass section (34%). The color guard had the smallest number of special needs students participating (8%). Five directors indicated that they have special needs students in a variety of sections and on a variety of instruments.

The survey questioned directors about the effects of special needs students on their band programs. One director stated that the program had been affected: "I have had only case where it impacted the total program. The student was autistic." It is difficult to tell from this statement how the program was affected. The majority of the respondents did not believe that their programs were affected. Multiple directors responded that special needs students required more time from both the students and the directors. Positive responses to this question were divided into 3 groups: those indicating that the experience benefits the special needs student (5 respondents), that the experience benefits

the regular education students (11 respondents), and that the experience benefits the entire group (7 respondents).

This chapter has reported the results from the survey. Chapter 5 will include discussion of these results. Implications of these results will be further discussed in Chapter 6 *Conclusions, Implications and Suggestions*.

Chapter 5

Discussion

This chapter analyzes and discusses the results of the survey. The discussion begins with a broad view which attempts to identify schools based on their demographics. It continues with a look at the size of each program, the nature and design, and the accessibility to each program. Finally, the discussion narrows to the specific accommodations the directors make to allow for participation and success for each student.

This study identified schools' general population as urban, sub-urban, or rural. Urban schools (17.5%) were the least represented in this study while rural (40.4%) and sub-urban (42.1%) schools were well represented.

Results suggest that the majority of high school band programs in Virginia (89%) do have a marching band. These figures could be slightly skewed, when compared with the entirety of Virginia, because the Virginia Band and Orchestra Directors Association's (VBODA) database was used to identify programs. The VBODA is an active association and members are more likely to be involved in many activities. This study also found a strong majority (96%) of marching bands to be competitive in nature. These numbers are consistent with past studies mentioned in earlier chapters.

When cross-tabulating the schools' population with band classification all of the urban schools fell into the VBODA size of AA and the majority of rural schools fell into the A size (Table 2). The sub-urban group was spread throughout the range of sizes. The diversity of band size in sub-urban areas may be attributed to the ever growing sub-urban sprawl causing schools to become overcrowded resulting in the construction of new

schools. The rural schools tended to have smaller bands; however, one rural school's band fell into AAAAAA, the largest band size. Why does this rural school have a band that seems to be atypically large when compared to other rural schools? This apparent anomaly warrants further study that is not addressed in this project.

Table 1.

		In what VBODA classification is your marching band?						
		A	AA	AAA	AAAA	AAAAA	[SKIP PED]	Total
Which of the following is most representative of your school's population?	Rural	12	5	2	1	1	2	23
	Urban	0	7	0	0	0	3	10
	Sub-Urban	2	5	7	7	1	2	24
	Total	14	17	9	8	2	7	57

After cross tabulating schools' general population with competitive marching bands it was found that one hundred percent of the sampled urban schools with a marching band (10 respondents) were competitive in nature and design. The only respondents to self-identify as non-competitive belong to the smallest VBODA classification, A. This is consistent with other studies that have shown smaller bands are less likely to compete than larger ensembles.

The numbers of special needs students in these marching bands were given by the respondents. Both bands that fell into the largest class, AAAAAA, have the most students with disabilities. Each AA class band has between one to ten special needs students. Among the A class bands, the largest number of special needs students is five. There was no apparent relation between the band size and number of special needs students except

that the possibility of having more special needs students increased when the size of the band increased.

As stated in chapter 4, the research indicates that there is no striking difference among the rural, sub-urban, and urban schools in the requirements for participation in marching band. One may conclude that the majority of schools in Virginia do not require all band students to participate in marching band. It appears that it is at the student's discretion as to whether or not they participate, or attempt to participate, in marching band, making marching band an accessible activity for special needs students.

Questions four and five asked, "Does your marching band compete," and "Are all band students required to participate in marching band." Two of the directors with marching bands (n=51) answered "no" to question four. However, both of these programs require that all band students participate in marching band. These two band programs also require that all students take a band class to participate in marching band. Neither of these groups have a selection process for marching band. One possible explanation for this mandatory participation policy in these programs is that a non-competitive marching band generally has a less demanding schedule than a competitive band. A non-competitive marching band would likely be required to perform at home football games while a competitive group would also have Saturday competitions to attend. The smaller commitment required by non-competitive marching bands may be a factor in requiring all band students to participate in marching band.

Only one respondent answered "no" to the question, "Do you allow special needs students in your marching band." Several cross-tabulations were performed to identify the characteristics of this program: this school is a sub-urban, non-competing, VBODA

class A band. It requires all band students to participate in marching band, requires students to take a band class to participate in marching band, has no selection process for marching band beyond enrollment in another band class, and no other competitive activities at their school have special needs students participating. One respondent, after completing the survey, sent an email to the researcher to offer additional explanation: the individual teaches at a private school that does not accept any special needs students. It is likely that the respondent who sent the email and who does not allow special needs students to participate in marching band is the same individual. Future studies may wish to distinguish between public and private schools as well as acceptance policies for special needs students.

The response to “Do you allow special needs students in your marching band” indicates that almost every high school marching band in the sample allows special needs students to participate. Twenty percent of the marching band directors (n=51) stated that they did have a selection process for marching band. In four cases, directors held auditions for all students. Three respondents stated that they used a selection process for color guard (visual ensemble) and or drum line only. Other respondents acknowledged selection processes based on student attitude, director approval, and attendance at required camps. Of these diverse selection processes, auditions and director approval appear to be the most likely to exclude special needs students. This accounts for 50% of the directors with a selection process and 10% of all respondents with a marching band. During the construction of the survey the researcher believed that a selection process could potentially exclude special needs students; however the data collected refutes that belief. Only one director of those with a selection process did not list having a student

with a disability. This was one of the directors that used an audition as a selection process.

The respondents were asked “do you plan the marching show with the special needs students in mind”. 24.5% answered “yes,” while the remaining 75.5% responded “No.” The directors then were asked about the accommodations they make for the special needs students. 38 directors acknowledge making accommodations. This is more than three times the number of directors that plan the marching show with the special needs students in mind. It could be that fewer directors consider special needs students when planning shows because they lack foreknowledge of these students’ special needs. The survey did not ask directors if they knew while planning what special needs students they would have and the nature of those needs.

Across the board, directors made similar accommodations for special needs students. Many directors place the students in the front ensemble (pit), some of which play the traditional pit percussion instruments while others play wind instruments from the location of the front ensemble. Directors with special needs students in the marching contingent furnish simpler music parts and/or marching patterns, assign a more experienced “marching buddy” to the student, and devote extra time and additional instruction to ensuring success. Five respondents indicated simply that they follow the educational plan for the student. Band directors, like other teachers, are seeing many students with special needs making their way into their classes. The responses from the directors indicate that they are aware of what they need to do to help these special needs students succeed in their program.

According to the results discussed in this chapter, one can assume that competitive marching bands in Virginia generally accept special needs students, make accommodations for their participation, and seek to ensure success for the band program. The following chapter explores the implications of this study and suggestions for further research.

Chapter 6

Conclusions, Implications, and Suggestions

Special needs students are present in nearly every high school marching band. Blindness, being wheel chair bound, and deafness have not excluded students from participation. Regardless of the severity of special needs, each individual student is able to impact his marching band program in a negative or a positive way.

Band directors are accustomed to differentiating instruction for students. All students have different needs and various learning styles. Band directors naturally incorporate a myriad of teaching techniques that range from kinesthetic to visual, and from auditory to sensational approaches. Their classrooms are prime examples of what differentiated instruction looks like.

The participants in this study appear to effectively integrate special needs students into their competitive marching bands. One advantage that band directors have in teaching the special needs student over the regular education student is that the special needs student typically have an Individualized Education Plan. The IEP indicates each individual's areas of weakness in written form, which can help significantly with advance planning. Band directors have been making accommodations for their students, special needs or not, longer than the buzz words "inclusion" and "mainstreaming" have been around. Some of these accommodations include working on individual parts, rewriting music, and giving more individualized instruction to students who are not performing well. Since band directors are adept at dealing with the individual needs of their students they may be good representatives to have on IEP committees.

Teachers may need additional education or training to help with their instruction of the special needs students. Frisque, Nieber, and Humphreys (1994) asked band directors if they had received any training to teach special education (special needs) students. The researchers found that, although the majority of teachers were responsible for teaching special needs students, few teachers had any focused training. Future research could be done to see if specialized training makes a significant difference in music teachers' abilities to teach students with special needs. Conversely, and maybe more importantly, future research could attempt to identify whether students with special needs learn better with teachers who have specialized training.

The current study questioned directors about the effects of special needs students on their band programs. One director stated that the program had been affected by a special needs student; the respondent also indicated that the particular event was an isolated case and not the norm; no specific details were provided by the respondent. The majority of the respondents did not believe their programs were affected. Multiple directors acknowledged that special needs students required more time from both the student and the teacher. While this study looked at the issue from the perspective of the band director, future research should seek student perspectives. How do regular education students view special needs students in music programs? How do the special needs students view their roles in bands? The perceived effect of special needs students on the marching band program is a large enough subject to be a study in itself.

The last question of the survey asked "Do any other competitive activities at your school include special needs students competing." Six respondents replied "No." This appears to imply that special needs students might not be included in all aspects of

student life. Are there no special needs students who wish to participate or are there policies in place that discourage or inhibit their participation in these competitive activities? This is an area that could be studied further.

An interesting result was found when cross tabulating band size with question 6, “Are students required to take a band class to participate in marching band.” The smaller the band size, the more likely students could enroll in marching band without any co-requisite music courses. What are the factors that contribute to small band size in a program that has no co-requisite music courses? Could it be the students are needed to participate in multiple activities within the school to sustain those programs? Is the issue one of scheduling conflicts? Are potential band students being forced to enroll in other courses because they are only offered at certain times? Are students concerned with their performance ability, or lack thereof, because they are unable to attend a band class? Further research would need to be completed to answer these questions.

This study looked at planning for special needs and participation of special needs students; however, it did not look at contest placement of bands with special needs or performance quality of these students. Did programs that designed their shows with these special needs students in mind outperform the schools that did not? Do programs without special needs students have more success at competitions than the programs that include special needs students? There are many different factors that could be studied to examine relationships between special needs students being incorporated into band programs and those programs performance levels. Teacher training, show planning, following accommodations, peer and teacher attitudes and perceptions are a few of the possible

factors. Questions about the ability to compete at a high level with special needs students could form the basis of another study.

This research has attempted to catch a glimpse of the place and issues of special needs students in competitive marching bands. The research has led to as many, if not more, questions as it has answers and is just a small sample of the information that is yet to be discovered on this subject.

Appendix A

Survey

- 1) Which of the following is most representative of your school's population?
 Rural Urban Sub-Urban

- 2) Does your school have a marching band?
 Yes No

- 3) In what VBODA classification is your marching band?
 A (0-50) AA (51-70) AAA (71-95)
 AAAA(96-130) AAAAA(130+)

- 4) Does your marching band compete?
 Yes No

- 5) Are all band students required to participate in marching band?
 Yes No

- 6) Are students required to take a band class to participate in marching band?
 Yes No

- 7) Is there a selection process for marching band?
 Yes No

- 8) What is the selection process for marching band?

- 9) Do you allow special needs students in your marching band?
 Yes No

- 10) What are the specific needs of your special needs students?

- 11) Do you plan the marching show with the special needs students in mind?

Yes No

12) What accommodations do you make for special needs students?

13) What instruments do special needs students play in your band?

14) How many special needs students do you have in your band?

15) How do you feel the special needs students affect the program?

16) Do any other competitive activities at your school include special needs students competing?

Yes No Unsure

Appendix B

Aggregate Results

1) Which of the following is most representative of your school's population?

Rural	23 Respondents	40.35%
Urban	10 Respondents	17.54%
Sub-Urban	24 Respondents	42.11%

2) Does your school have a marching band?

Yes	51 Respondents	89.47%
No	6 Respondents	10.53%

3) In what VBODA classification is your marching band?

A (0-50)	14 Respondents	28.00%
AA (51-70)	17 Respondents	34.00%
AAA (71-95)	9 Respondents	18.00%
AAAA(96-130)	8 Respondents	16.00%
AAAAA(130+)	2 Respondents	4.00%

4) Does your marching band compete?

Yes	49 Respondents	96.08%
No	2 Respondents	3.92%

5) Are all band students required to participate in marching band?

Yes	13 Respondents	25.49%
No	38 Respondents	74.51%

6) Are students required to take a band class to participate in marching band?

Yes	34 Respondents	66.67%
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No	17 Respondents	33.33%
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7) Is there a selection process for marching band?

Yes	10 Respondents	19.61%
-----	----------------	--------

No	41 Respondents	80.39%
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8) What is the selection process for marching band?

18 Responses

9) Do you allow special needs students in your marching band?

Yes	50 Respondents	98.04%
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No	1 Respondent	1.96%
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10) What are the specific needs of your special needs students?

44 Responses

11) Do you plan the marching show with the special needs students in mind?

Yes	12 Respondents	24.49%
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No	37 Respondents	75.51%
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12) What accommodations do you make for special needs students?

42 Responses

13) What instruments do special needs students play in your band?

44 Responses

14) How many special needs students do you have in your band?

46 Responses

15) How do you feel the special needs students affect the program?

45 Responses

16) Do any other competitive activities at your school include special needs students competing?

Yes	12 Respondents	21.05%
No	6 Respondents	10.53%
Unsure	39 Respondents	68.42%

Appendix C

Individual Results

1) Which of the following is most representative of your school's population?

Respondent 1	Sub-Urban
Respondent 2	Urban
Respondent 3	Sub-Urban
Respondent 4	Sub-Urban
Respondent 5	Urban
Respondent 6	Sub-Urban
Respondent 7	Rural
Respondent 8	Sub-Urban
Respondent 9	Sub-Urban
Respondent 10	Sub-Urban
Respondent 11	Rural
Respondent 12	Rural
Respondent 13	Rural
Respondent 14	Rural
Respondent 15	Rural
Respondent 16	Rural
Respondent 17	Urban
Respondent 18	Rural
Respondent 19	Sub-Urban
Respondent 20	Rural
Respondent 21	Sub-Urban
Respondent 22	Rural
Respondent 23	Rural
Respondent 24	Rural
Respondent 25	Urban
Respondent 26	Rural
Respondent 27	Sub-Urban
Respondent 28	Rural
Respondent 29	Urban
Respondent 30	Sub-Urban
Respondent 31	Sub-Urban
Respondent 32	Rural
Respondent 33	Sub-Urban
Respondent 34	Sub-Urban
Respondent 35	Sub-Urban
Respondent 36	Rural
Respondent 37	Rural
Respondent 38	Urban
Respondent 39	Sub-Urban
Respondent 40	Sub-Urban

Respondent 41	Rural
Respondent 42	Sub-Urban
Respondent 43	Rural
Respondent 44	Rural
Respondent 45	Rural
Respondent 46	Urban
Respondent 47	Sub-Urban
Respondent 48	Rural
Respondent 49	Urban
Respondent 50	Sub-Urban
Respondent 51	Rural
Respondent 52	Sub-Urban
Respondent 53	Sub-Urban
Respondent 54	Sub-Urban
Respondent 55	Sub-Urban
Respondent 56	Urban
Respondent 57	Urban

2) Does your school have a marching band?

Respondent 1	Yes
Respondent 2	Yes
Respondent 3	Yes
Respondent 4	Yes
Respondent 5	Yes
Respondent 6	Yes
Respondent 7	Yes
Respondent 8	Yes
Respondent 9	Yes
Respondent 10	Yes
Respondent 11	Yes
Respondent 12	Yes
Respondent 13	Yes
Respondent 14	Yes
Respondent 15	Yes
Respondent 16	Yes
Respondent 17	No
Respondent 18	Yes
Respondent 19	Yes
Respondent 20	Yes
Respondent 21	Yes
Respondent 22	Yes
Respondent 23	Yes
Respondent 24	Yes
Respondent 25	Yes

Respondent 26	Yes
Respondent 27	Yes
Respondent 28	Yes
Respondent 29	Yes
Respondent 30	Yes
Respondent 31	Yes
Respondent 32	No
Respondent 33	Yes
Respondent 34	Yes
Respondent 35	Yes
Respondent 36	Yes
Respondent 37	Yes
Respondent 38	Yes
Respondent 39	Yes
Respondent 40	Yes
Respondent 41	Yes
Respondent 42	No
Respondent 43	Yes
Respondent 44	Yes
Respondent 45	Yes
Respondent 46	Yes
Respondent 47	No
Respondent 48	Yes
Respondent 49	No
Respondent 50	Yes
Respondent 51	Yes
Respondent 52	Yes
Respondent 53	Yes
Respondent 54	Yes
Respondent 55	Yes
Respondent 56	Yes
Respondent 57	No

3) In what VBODA classification is your marching band?

Respondent 1	AAAA (96-130)
Respondent 2	AA (51-70)
Respondent 3	A (0-50)
Respondent 4	AAAA (96-130)
Respondent 5	AA (51-70)
Respondent 6	AAAA (96-130)
Respondent 7	A (0-50)
Respondent 8	AAA (71-95)
Respondent 9	AAA (71-95)
Respondent 10	AAAA (96-130)
Respondent 11	AAA (71-95)

Respondent 12	A (0-50)
Respondent 13	
Respondent 14	A (0-50)
Respondent 15	A (0-50)
Respondent 16	A (0-50)
Respondent 17	
Respondent 18	A (0-50)
Respondent 19	A (0-50)
Respondent 20	A (0-50)
Respondent 21	AAA (71-95)
Respondent 22	AAAA (96-130)
Respondent 23	A (0-50)
Respondent 24	A (0-50)
Respondent 25	AA (51-70)
Respondent 26	A (0-50)
Respondent 27	AAAA (96-130)
Respondent 28	AA (51-70)
Respondent 29	AA (51-70)
Respondent 30	AAA (71-95)
Respondent 31	AA (51-70)
Respondent 32	
Respondent 33	AAA (71-95)
Respondent 34	AA (51-70)
Respondent 35	AA (51-70)
Respondent 36	AAA (71-95)
Respondent 37	A (0-50)
Respondent 38	AA (51-70)
Respondent 39	AAAA (96-130)
Respondent 40	AAA (71-95)
Respondent 41	AA (51-70)
Respondent 42	
Respondent 43	AA (51-70)
Respondent 44	A (0-50)
Respondent 45	AAAAA (130+)
Respondent 46	AA (51-70)
Respondent 47	
Respondent 48	AA (51-70)
Respondent 49	
Respondent 50	AAAAA (130+)
Respondent 51	AA (51-70)
Respondent 52	AAA (71-95)
Respondent 53	AAAA (96-130)
Respondent 54	AA (51-70)
Respondent 55	AA (51-70)
Respondent 56	AA (51-70)
Respondent 57	

4) Does your marching band compete?

Respondent 1	Yes
Respondent 2	Yes
Respondent 3	No
Respondent 4	Yes
Respondent 5	Yes
Respondent 6	Yes
Respondent 7	Yes
Respondent 8	Yes
Respondent 9	Yes
Respondent 10	Yes
Respondent 11	Yes
Respondent 12	Yes
Respondent 13	No
Respondent 14	Yes
Respondent 15	Yes
Respondent 16	Yes
Respondent 17	
Respondent 18	Yes
Respondent 19	Yes
Respondent 20	Yes
Respondent 21	Yes
Respondent 22	Yes
Respondent 23	Yes
Respondent 24	Yes
Respondent 25	Yes
Respondent 26	Yes
Respondent 27	Yes
Respondent 28	Yes
Respondent 29	Yes
Respondent 30	Yes
Respondent 31	Yes
Respondent 32	
Respondent 33	Yes
Respondent 34	Yes
Respondent 35	Yes
Respondent 36	Yes
Respondent 37	Yes
Respondent 38	Yes
Respondent 39	Yes
Respondent 40	Yes
Respondent 41	Yes
Respondent 42	

Respondent 43	Yes
Respondent 44	Yes
Respondent 45	Yes
Respondent 46	Yes
Respondent 47	
Respondent 48	Yes
Respondent 49	
Respondent 50	Yes
Respondent 51	Yes
Respondent 52	Yes
Respondent 53	Yes
Respondent 54	Yes
Respondent 55	Yes
Respondent 56	Yes
Respondent 57	

5) Are all band students required to participate in marching band?

Respondent 1	Yes
Respondent 2	No
Respondent 3	Yes
Respondent 4	No
Respondent 5	No
Respondent 6	Yes
Respondent 7	No
Respondent 8	No
Respondent 9	Yes
Respondent 10	No
Respondent 11	Yes
Respondent 12	No
Respondent 13	Yes
Respondent 14	No
Respondent 15	No
Respondent 16	No
Respondent 17	
Respondent 18	No
Respondent 19	No
Respondent 20	No
Respondent 21	No
Respondent 22	No
Respondent 23	Yes
Respondent 24	No
Respondent 25	No

Respondent 26	No
Respondent 27	Yes
Respondent 28	No
Respondent 29	Yes
Respondent 30	No
Respondent 31	No
Respondent 32	
Respondent 33	No
Respondent 34	No
Respondent 35	No
Respondent 36	No
Respondent 37	No
Respondent 38	No
Respondent 39	No
Respondent 40	No
Respondent 41	Yes
Respondent 42	
Respondent 43	No
Respondent 44	No
Respondent 45	Yes
Respondent 46	No
Respondent 47	
Respondent 48	No
Respondent 49	
Respondent 50	No
Respondent 51	Yes
Respondent 52	No
Respondent 53	Yes
Respondent 54	No
Respondent 55	No
Respondent 56	No
Respondent 57	

6) Are students required to take a band class to participate in marching band?

Respondent 1	Yes
Respondent 2	Yes
Respondent 3	Yes
Respondent 4	Yes
Respondent 5	Yes
Respondent 6	No
Respondent 7	No
Respondent 8	No
Respondent 9	Yes

Respondent 10	Yes
Respondent 11	Yes
Respondent 12	No
Respondent 13	Yes
Respondent 14	No
Respondent 15	Yes
Respondent 16	No
Respondent 17	
Respondent 18	No
Respondent 19	No
Respondent 20	No
Respondent 21	Yes
Respondent 22	Yes
Respondent 23	Yes
Respondent 24	No
Respondent 25	Yes
Respondent 26	No
Respondent 27	Yes
Respondent 28	Yes
Respondent 29	Yes
Respondent 30	Yes
Respondent 31	No
Respondent 32	
Respondent 33	Yes
Respondent 34	No
Respondent 35	Yes
Respondent 36	Yes
Respondent 37	Yes
Respondent 38	No
Respondent 39	Yes
Respondent 40	Yes
Respondent 41	No
Respondent 42	
Respondent 43	Yes
Respondent 44	Yes
Respondent 45	Yes
Respondent 46	No
Respondent 47	
Respondent 48	No
Respondent 49	
Respondent 50	Yes
Respondent 51	Yes
Respondent 52	Yes
Respondent 53	Yes
Respondent 54	Yes
Respondent 55	Yes

Respondent 56	Yes
Respondent 57	

7) Is there a selection process for marching band?

Respondent 1	No
Respondent 2	No
Respondent 3	No
Respondent 4	No
Respondent 5	No
Respondent 6	No
Respondent 7	Yes
Respondent 8	No
Respondent 9	No
Respondent 10	Yes
Respondent 11	Yes
Respondent 12	No
Respondent 13	No
Respondent 14	No
Respondent 15	No
Respondent 16	No
Respondent 17	
Respondent 18	Yes
Respondent 19	No
Respondent 20	No
Respondent 21	No
Respondent 22	No
Respondent 23	No
Respondent 24	No
Respondent 25	Yes
Respondent 26	No
Respondent 27	No
Respondent 28	No
Respondent 29	Yes
Respondent 30	No
Respondent 31	No
Respondent 32	
Respondent 33	No
Respondent 34	No
Respondent 35	No
Respondent 36	Yes
Respondent 37	No
Respondent 38	Yes
Respondent 39	No
Respondent 40	No
Respondent 41	No

Respondent 42	
Respondent 43	No
Respondent 44	No
Respondent 45	No
Respondent 46	No
Respondent 47	
Respondent 48	No
Respondent 49	
Respondent 50	No
Respondent 51	No
Respondent 52	Yes
Respondent 53	Yes
Respondent 54	No
Respondent 55	No
Respondent 56	No
Respondent 57	

8) What is the selection process for marching band?

Respondent 1	
Respondent 2	We'll take anyone with a pulse!
Respondent 3	
Respondent 4	
Respondent 5	
Respondent 6	
Respondent 7	Students are encouraged to participate and are given invitations when they enter th 9th grade and can express interest at any time to the Band Director
Respondent 8	Some sections (i.e. drumline) are auditioned, and parts within a section are assigned based on ability, but all are welcome to participate in MB.
Respondent 9	
Respondent 10	Attitude and Willingness to be successful!
Respondent 11	Color Guard/Visual Ensemble Auditions Percussion placement auditions Students must demonstrate a mastery of 12 major scales.
Respondent 12	
Respondent 13	
Respondent 14	
Respondent 15	
Respondent 16	
Respondent 17	

Respondent 18	Students sign up for marching band. They must be able to attend band camp and rehearsals during the season. Drumline and color guard have "auditions", but mostly just for placement within the section.
Respondent 19	Students must have been in band at least two years or be able to demonstrate proficiency on an instrument.
Respondent 20	
Respondent 21	All students in the marching band MUST take concert band 2 semester. There is no marching band class. The color guard does have a class first semester. None of the guard members play an instrument so they do not have to take 2nd semester.
Respondent 22	
Respondent 23	For guard and percussion there is a try-out. Nothing for winds. Some exceptions are given for mb participation without a band class: pianists/bass guitarist in pit, seniors with IB conflicts and rarely a student who is in orchestra instead of band.
Respondent 24	
Respondent 25	
Respondent 26	Blind audition in the spring We audition for colorguard, but every instrument playing member of the band simply signs up and shows up. We don't turn away anyone.
Respondent 27	
Respondent 28	
Respondent 29	
Respondent 30	
Respondent 31	audition
Respondent 32	
Respondent 33	
Respondent 34	
Respondent 35	audition
Respondent 36	
Respondent 37	director approval
Respondent 38	The only selection process is for visual ensemble, which is an open audition.
Respondent 39	
Respondent 40	
Respondent 41	
Respondent 42	

Respondent 43	
Respondent 44	
Respondent 45	
Respondent 46	
Respondent 47	
Respondent 48	If they want to participate, they are usually identified and placed in the appropriate sections
Respondent 49	
Respondent 50	Only the guard has auditions that "cut" people. The drumline has a placement audition in the Spring to see what part they'll play. Usually we have a couple of alternates in the winds.
Respondent 51	
Respondent 52	Playing audition upon first signing up. Returners must be a "member of good standing"
Respondent 53	1. Must attend a summer training session as new members. 2. Those that (through observation) can handle the demands are used in the performing group. Some students rotate positions (especially those not prepared as well).
Respondent 54	
Respondent 55	
Respondent 56	
Respondent 57	

9) Do you allow special needs students in your marching band?

Respondent 1	Yes
Respondent 2	Yes
Respondent 3	No
Respondent 4	Yes
Respondent 5	Yes
Respondent 6	Yes
Respondent 7	Yes
Respondent 8	Yes
Respondent 9	Yes
Respondent 10	Yes
Respondent 11	Yes
Respondent 12	Yes
Respondent 13	Yes

Respondent 14	Yes
Respondent 15	Yes
Respondent 16	Yes
Respondent 17	
Respondent 18	Yes
Respondent 19	Yes
Respondent 20	Yes
Respondent 21	Yes
Respondent 22	Yes
Respondent 23	Yes
Respondent 24	Yes
Respondent 25	Yes
Respondent 26	Yes
Respondent 27	Yes
Respondent 28	Yes
Respondent 29	Yes
Respondent 30	Yes
Respondent 31	Yes
Respondent 32	
Respondent 33	Yes
Respondent 34	Yes
Respondent 35	Yes
Respondent 36	Yes
Respondent 37	Yes
Respondent 38	Yes
Respondent 39	Yes
Respondent 40	Yes
Respondent 41	Yes
Respondent 42	
Respondent 43	Yes
Respondent 44	Yes
Respondent 45	Yes
Respondent 46	Yes
Respondent 47	
Respondent 48	Yes
Respondent 49	
Respondent 50	Yes
Respondent 51	Yes
Respondent 52	Yes
Respondent 53	Yes
Respondent 54	Yes
Respondent 55	Yes
Respondent 56	Yes
Respondent 57	

10) What are the specific needs of your special needs students?

Respondent 1	We have had sight-challenged, emotional disturbed, and learning disabilities students in the program.
Respondent 2	I can't really say I've had any.
Respondent 3	
Respondent 4	ADHD, LD, Dyslexia, hearing aids, you name it.
Respondent 5	LD, physical needs
Respondent 6	The left side of the students body doesn't work well.
Respondent 7	high functioning autism and students with limited physical disabilities.
Respondent 8	mostly mild things like Asperger's, ADHD, etc.
Respondent 9	
Respondent 10	1. Selective Mutism. (Assistant) 2. Autism (Assistant)
Respondent 11	Hearing impairments. Slow learners in specific teaching methods. ADHD
Respondent 12	We have two kids with autism and multiple with ADHD. I also have a student who has some brain damage, which impedes their ability to tell the difference b/t right and left.
Respondent 13	Generally, they are special ed students with learning disabilities.
Respondent 14	ADD
Respondent 15	Emotional and reading ability
Respondent 16	More time to learn, some require that they have to move their hands b.c of their condition
Respondent 17	
Respondent 18	we have a girl with CP (cerebral palsy) and we have two other special education students, but I'm not sure exactly what their "needs" are, I believe they are mostly learning disabilities (not physical)
Respondent 19	
Respondent 20	Although I would allow special needs students, I do not have any.
Respondent 21	autism, physical handicaps, vision impairment
Respondent 22	Mostly students with IEP's. ADD and ADHD students.
Respondent 23	Wheelchair
Respondent 24	ADD OHI Autism

Respondent 25	Playing in the pit...music that is not too challenging.
Respondent 26	
Respondent 27	Autism
Respondent 28	We have students with learning disabilities, Autism, & Asperger Syndrome.
Respondent 29	ADHT ADDT
Respondent 30	Most of my special needs students simply have an IEP for ADHD, or something similar. I do have two students who are in all "collab." classes.
Respondent 31	We have autistic, ADD (severe) and a condition that has no name but requires very slow and clear instructions, repeated multiple times, with a lot of patience.
Respondent 32	
Respondent 33	Spina Biffida, unable to march
Respondent 34	I have one student with a prosthetic leg and two with autism
Respondent 35	Learning by rote, lots of repetition, individual instruction
Respondent 36	have none at the moment
Respondent 37	Students with significant MR problems generally do not take band. However, those with LD, ED 504 plans and/or physical disabilities are in band and are welcome. I have had a student that was had no use of their legs and therefore in a wheelchair.
Respondent 38	
Respondent 39	Down Syndrome which limited his motor skills. This student was in my band 5 or 6 years ago.
Respondent 40	
Respondent 41	More time on learning material/memorizing. Focus and
Respondent 42	
Respondent 43	ADD ADHD LD ED EMR
Respondent 44	One specific student has autism.
Respondent 45	Anything from 504's, to IEP's. No current students with physical disabilities.
Respondent 46	
Respondent 47	
Respondent 48	Mostly, ADD students. Most of the students have IEPs of some type of plan to assist them in their studies.

Respondent 49	
Respondent 50	It depends on the severity of their needs. We don't have any severe profound kids on the field. If we did, we would try to make accommodations as best as possible. We HAVE had some students in an accident, that disabled them from marching, so we just put them on the sideline.
Respondent 51	Help in reading and math
Respondent 52	Have had students with Turrets, Dwarfism, and one that was deaf.
Respondent 53	Generally some physical condition that prevents them from marching.
Respondent 54	Autistic
Respondent 55	Down's Syndrome
Respondent 56	some physical problems such as movement restrictions
Respondent 57	

11) Do you plan the marching show with the special needs students in mind?

Respondent 1	No
Respondent 2	No
Respondent 3	
Respondent 4	No
Respondent 5	Yes
Respondent 6	Yes
Respondent 7	No
Respondent 8	No
Respondent 9	No
Respondent 10	Yes
Respondent 11	No
Respondent 12	Yes
Respondent 13	Yes
Respondent 14	No
Respondent 15	Yes
Respondent 16	No
Respondent 17	
Respondent 18	Yes
Respondent 19	No
Respondent 20	No
Respondent 21	Yes
Respondent 22	No
Respondent 23	Yes
Respondent 24	No

Respondent 25	No
Respondent 26	
Respondent 27	No
Respondent 28	No
Respondent 29	No
Respondent 30	No
Respondent 31	No
Respondent 32	
Respondent 33	Yes
Respondent 34	No
Respondent 35	No
Respondent 36	No
Respondent 37	No
Respondent 38	No
Respondent 39	No
Respondent 40	No
Respondent 41	No
Respondent 42	
Respondent 43	No
Respondent 44	No
Respondent 45	No
Respondent 46	No
Respondent 47	
Respondent 48	No
Respondent 49	
Respondent 50	No
Respondent 51	No
Respondent 52	Yes
Respondent 53	No
Respondent 54	No
Respondent 55	No
Respondent 56	Yes
Respondent 57	

12) What accommodations do you make for special needs students?

Respondent 1	If they are a marcher, then I try and place them near experienced marchers - if not marchers, then we utilize them in the front ensemble.
Respondent 2	whatever would be reasonable for the good of everyone involved: the student, their parents, the other students, their parents, the school, the administration.

Respondent 3	
Respondent 4	Work with them more, give extra help as needed
Respondent 5	Play on side line if necessary,
Respondent 6	I put the kid in the pit.
Respondent 7	They are given extra time and instruction. They have an upperclassmen marching buddy to assist them if needed.
Respondent 8	as dictated by their accomodations documents - mostly having to do with clear communication, followup, proximity etc.
Respondent 9	
Respondent 10	Placement...Instrument selection
Respondent 11	Hearing - making sure they hear all instructions, sometimes use a mic/ear piece tool that works well for the student. Slow learners are typically weak in reading or math. Music actually has been helping them in this area.
Respondent 12	Extra help memorizing music, fast pace to keep them on task. For the one student with the brain damage, we have made a "front ensemble".
Respondent 13	Last year (my first at this school) all the special needs students were in the percussion. I asked to drill writer to limit percussion section movements so the students could be assured of moving and playing correctly.
Respondent 14	none
Respondent 15	Simpler parts
Respondent 16	
Respondent 17	
Respondent 18	we make sure that they can accomplish their parts. we will simplify things if needed, but mostly we work with them and try to use repetition to ensure they can learn their part. in the case of the girl with CP, we will allow her to use her left hand (her weaker hand) with a different grip if it works better for her. However, being in the pit has helped her to gain more control over her left hand.
Respondent 19	
Respondent 20	
Respondent 21	Pit parts, simplified parts, rehearsal modification, frequent breaks, helpers

Respondent 22	What ever is necessary with each case.
Respondent 23	Place in pit
Respondent 24	I make sure that students are given attainable goals with achievement in mind. I keep my expectations very high.
Respondent 25	
Respondent 26	
Respondent 27	They receive extra attention from myself and their section leader
Respondent 28	I follow their IEP.
Respondent 29	It depends on what instrument they play. If it is a physical handicap then they are usually with the pit percussionist
Respondent 30	I make sure they get their music ahead of time, and that they have a strong marching partner, and that they are not a "line leader" in the drill.
Respondent 31	Whatever is required to help them learn. This can include simplifying music, working with them before and after practice, or having a student leader work with them 1 on 1 during practice.
Respondent 32	
Respondent 33	Allow to play mallet instrument from sideline
Respondent 34	The only accommodations I've made were for the student with the prosthetic leg. We've modified a couple of visuals so he wouldn't have to kneel down. Otherwise, no other accommodations have been made
Respondent 35	They perform in the pit.
Respondent 36	as needed per IEP
Respondent 37	Generally, very few, because their intelligence and attitude are enough to accomodate their "problem". If there is an issue, either I or a student will help them with that issue.
Respondent 38	none
Respondent 39	I had a student with Down Syndrome several years ago. He was able to march in the drill in parts of the show with slower tempi. His motor skills were limited, and it was difficult for him to participate when the tempo was in excess of MM 110 or so---by mutual decision (student, parents, band director) he would remove himself from the

Respondent 40	drill and continue to play his part
Respondent 41	(trombone) on the sideline with the pit.
Respondent 42	Repeat Repeat and repeat
Respondent 43	none
Respondent 44	A little extra help, and less demanding
Respondent 45	results. "Just do your best"
Respondent 46	As needed. I have used some physically
Respondent 47	disabled students either on field, on the
Respondent 48	sidelines, or in the pit depending on severity
Respondent 49	of disability. Otherwise, accommodation's per
Respondent 50	504, etc.
Respondent 51	Depends on the student. I have a Drum
Respondent 52	Major that is going blind by a genetic
Respondent 53	disorder and he works at a comparable pace
Respondent 54	as everyone else.
Respondent 55	See #10
Respondent 56	None for this student this year
Respondent 57	Depending on needs I have rewritten parts
	or changed drill spots to accommodate.
	They sit or stand at the sideline and play
	their part(s).
	One on one teaching scheduled
	The one student I have plays a drum pad in
	the pit and does not march. He only
	participates at football games.
	We often place those students in the pit but
	if the students want to march, we will allow
	them to do the best they can and restrict the
	distance they are required to march.

13) What instruments do special needs students play in your band?

Respondent 1	they have played clarinet, snare drum,
Respondent 2	cymbals, set.
Respondent 3	n/a
Respondent 4	every instrument.
Respondent 5	Clarinet, mallets

Respondent 6	We gave him parts that he could play with one hand.
Respondent 7	They play percussion and participate in
color guard.	
Respondent 8	saxophone clarinet trumpet
Respondent 9	
Respondent 10	Tuba
Respondent 11	Percussion, trumpet, sax and tuba.
Respondent 12	Trumpet, Percussion, Trombone, Flute
Respondent 13	This year, I do not know. But I anticipate about the same issues with learning disabilities because that population is the largest non-traditional population in the school.
Respondent 14	any
Respondent 15	Baritone and Pit Percussion
Respondent 16	Percussion
Respondent 17	
Respondent 18	girl with CP in the pit, two girls in the color
guard	
Respondent 19	
Respondent 20	
Respondent 21	percussion, trumpet, tuba
Respondent 22	What ever they have played in the middle school band.
Respondent 23	Pit percussion
Respondent 24	Percussion, and some wind instruments.
Respondent 25	Pit percussion.
Respondent 26	
Respondent 27	Battery Drumline
Respondent 28	Percussion, color guard, saxophone, trombone, tuba & trumpet.
Respondent 29	
Respondent 30	trumpet, pit, saxophone, guard
Respondent 31	Percussion (marching cymbals), Tuba, Trumpet, Clarinet.
Respondent 32	
Respondent 33	Trombone
Respondent 34	Saxophone - all 3 of them
Respondent 35	Percussion
Respondent 36	None currently enrolled
Respondent 37	Those that they are capable of playing
Respondent 38	sideline percussion
Respondent 39	Trombone.
Respondent 40	Trumpet and Percussion
Respondent 41	Variety

Respondent 42	
Respondent 43	Baritone horn, Pit perc, tenor sax
Respondent 44	Cymbals
Respondent 45	Anything they want.
Respondent 46	
Respondent 47	
Respondent 48	Baritone, pit percussion mostly.
Respondent 49	
Respondent 50	We have kids in every section that is a special needs student.
Respondent 51	Colorguard
Respondent 52	I have special needs students play flute, trombone, and in the percussion
Respondent 53	Don't have any this year.
Respondent 54	Trumpet
Respondent 55	Drum Pad
Respondent 56	any instrument
Respondent 57	

14) How many special needs students do you have in your band?

Respondent 1	right now - 2
Respondent 2	n/a
Respondent 3	
Respondent 4	15
Respondent 5	
Respondent 6	10+
Respondent 7	3
Respondent 8	approx 5-8
Respondent 9	
Respondent 10	1
Respondent 11	5
Respondent 12	5
Respondent 13	unkown
Respondent 14	3
Respondent 15	2
Respondent 16	1
Respondent 17	
Respondent 18	at least three
Respondent 19	Currently, none
Respondent 20	
Respondent 21	last year – 4
Respondent 22	depends on the year. 5-9
Respondent 23	1

Respondent 24	3
Respondent 25	1
Respondent 26	0
Respondent 27	1
Respondent 28	7
Respondent 29	3 to 4 a year
Respondent 30	approx. 5
Respondent 31	4
Respondent 32	
Respondent 33	1
Respondent 34	3
Respondent 35	two
Respondent 36	0
Respondent 37	I am aware of one on a 504 plan
Respondent 38	2
Respondent 39	One, several years ago
Respondent 40	3
Respondent 41	4
Respondent 42	
Respondent 43	2-3
Respondent 44	1
Respondent 45	High school – 15-20
Respondent 46	
Respondent 47	
Respondent 48	around 10
Respondent 49	
Respondent 50	About 30
Respondent 51	1
Respondent 52	1 currently
Respondent 53	0
Respondent 54	1
Respondent 55	1
Respondent 56	1 at this time
Respondent 57	

15) How do you feel the special needs students affect the program?

Respondent 1	they have no impact other than normal high school teenagers.
Respondent 2	I'm sure they would enhance it.
Respondent 3	
Respondent 4	they make the band better, by working harder.
Respondent 5	2
Respondent 6	They add what they can. Mostly the group supports them.

Respondent 7	They affect it positively for music education advocacy. It demonstrates that all types of students can find a place in/with music.
Respondent 8	Positively affect the other students
Respondent 9	
Respondent 10	Special needs students allow other students in the band to interact with someone different from them by assisting with drill moves, music tutoring, and/or daily communication skills that come natural to the non-special needs population.
Respondent 11	There is no overall negative impact - the learning curve is sometimes slower for them.
Respondent 12	They don't specifically alter the program. They have been worked into the show in such a manner that doesn't affect the outcome.
Respondent 13	No problems for me -- they need to be included just like traditional students.
Respondent 14	doesn't
Respondent 15	I do not feel that they negatively affect the program.
Respondent 16	I believe its positive, other students see the progress they make and the level at which they perform and it pushes them to reach a higher level.
Respondent 17	
Respondent 18	in the case of the girl with CP, she has a great spirit and she adds a lot to the program because of the enthusiasm she brings to it. the other two girls might take longer to learn the guard work than some others, but they don't affect the program in a negative way and I feel it is important that they have the opportunity to participate like any other student.
Respondent 19	
Respondent 20	
Respondent 21	Helps the other students be more sensitive to a range of disabilities
Respondent 22	It gives them a place where they can be successful and sometimes allows them to feel like the "belong" with the "normal crowd".

Respondent 23	They contribute a great deal of motivation to the others.
Respondent 24	It is important for all of the students in the band to be able to interact appropriately regardless of their differences. Interacting special needs students in team-based environment, is just a natural part learning to work well with others. It is incumbent upon the educator to ensure that the needs of the entire team are met without sacrificing the education of any of the team members.
Respondent 25	Positively - inspirational student.
Respondent 26	
Respondent 27	I feel it is a positive experience for everyone
Respondent 28	Many of the students with special needs in marching band work well in our programs. Unlike other classes they are always engaged during rehearsal.
Respondent 29	I have had only case where it impacted the total program. The student was autistic
Respondent 30	They really help the band understand diversification and teamwork - wouldn't have it any other way
Respondent 31	They mainly help the other students develop patience, although we have simplified quite a few parts for two of our students (percussion and Trumpet) to make them playable.
Respondent 32	
Respondent 33	Great asset, shows heart and dedication to other students
Respondent 34	It definitely poses some unique challenges. The autistic kids usually take longer to learn how to march their drill so it requires a great deal of patience. I have to be careful how I address the kids - I have to hold them to a high standard but need to be understanding at the same time
Respondent 35	The other students look out for them and do their best to include them.
Respondent 36	They are the same as any other student
Respondent 37	No negative effect. I expect the students to do the best that they can regardless of any issues that they may face
Respondent 38	inspire the others

Respondent 39	That particular student was an inspiration to everyone. He was well-liked by his peers, and his work ethic had a positive effect on the entire group.
Respondent 40	When expected to perform at a high level they have always risen to the occasion. If anything they allow the band to do more reps on a harder section so everyone benefits.
Respondent 41	A little challenging. must spend extra time with them
Respondent 42	Usually no different than any other student. He has a positive influence. The others know they have to be patient with him, but they do help him out.
Respondent 43	
Respondent 44	
Respondent 45	It has little affect due to size of program.
Respondent 46	
Respondent 47	
Respondent 48	
Respondent 49	Band is for everyone and if I do not make it happen for them I go against my own philosophy.
Respondent 50	
Respondent 51	They don't do the BEST job, but they can be a contribution to the overall band that's what we really care about.
Respondent 52	I think band is a great place for special needs students. In the past, I have found that special needs students often thrive in band. They act and perform like all the other band students.
Respondent 53	Gives them a chance to participate.
Respondent 54	It doesn't
Respondent 55	Not at all
Respondent 56	they are accepted as any other student. They are not defined by their need
Respondent 57	

16) Do any other competitive activities at your school include special needs students competing?

Respondent 1	Yes
Respondent 2	Yes
Respondent 3	No

Respondent 4	Yes
Respondent 5	Unsure
Respondent 6	Unsure
Respondent 7	Unsure
Respondent 8	Unsure
Respondent 9	Yes
Respondent 10	Yes
Respondent 11	Unsure
Respondent 12	Yes
Respondent 13	Unsure
Respondent 14	Yes
Respondent 15	Unsure
Respondent 16	Unsure
Respondent 17	No
Respondent 18	Unsure
Respondent 19	Unsure
Respondent 20	Unsure
Respondent 21	Unsure
Respondent 22	Unsure
Respondent 23	Unsure
Respondent 24	Unsure
Respondent 25	Unsure
Respondent 26	Unsure
Respondent 27	Yes
Respondent 28	Unsure
Respondent 29	Yes
Respondent 30	Yes
Respondent 31	Unsure
Respondent 32	Unsure
Respondent 33	Unsure
Respondent 34	Unsure
Respondent 35	Unsure
Respondent 36	Unsure
Respondent 37	Unsure
Respondent 38	Unsure
Respondent 39	Unsure
Respondent 40	Unsure
Respondent 41	Yes
Respondent 42	No
Respondent 43	Unsure
Respondent 44	Unsure
Respondent 45	Unsure
Respondent 46	Unsure
Respondent 47	No
Respondent 48	Unsure
Respondent 49	No

Respondent 50	Yes
Respondent 51	Unsure
Respondent 52	Unsure
Respondent 53	Unsure
Respondent 54	Unsure
Respondent 55	Unsure
Respondent 56	Unsure
Respondent 57	No

Appendix D

Letter to Directors

Project Title: The Involvement of Special Needs Students in competitive High School Marching Bands in Virginia.

Identification of Investigators & Purpose of Study

You are being asked to participate in a research study conducted by Mark Campbell from James Madison University. The purpose of this study is to determine the how special needs students are being incorporated in Virginia marching bands. This study will contribute to the student's completion of his master's thesis.

Research Procedures

This study consists of an online survey that will be administered to individual participants through SurveyShare (an online survey tool). You will be asked to provide answers to a series of questions related to special needs students in marching band. Should you decide to participate in this confidential research you may access the anonymous survey by following the web link located under the "Giving of Consent" section.

Time Required

Participation in this study will require 10 minutes of your time.

Risks

The investigator does not perceive more than minimal risks from your involvement in this study.

Benefits

There are no direct benefits to the participant; however, this study will find ways that special needs students are able to participate in competitive marching bands.

Confidentiality

The results of this research will be presented at competency exams and possibly a VMEA conference. While individual responses are anonymously obtained and recorded online through SurveyShare (an online survey tool), data is kept in the strictest confidence. The results of this project will be coded in such a way that the respondent's identity will not be attached to the final form of this study. Aggregate data will be presented representing averages or generalizations about the responses as a whole. All data will be stored in a secure location accessible only to the researcher. Upon completion of the study, all information will be destroyed. Final aggregate results will be made available to participants upon request.

Participation & Withdrawal

Your participation is entirely voluntary. You are free to choose not to participate. Should you choose to participate, you can withdraw at any time without consequences of any kind.

Questions about the Study

If you have questions or concerns during the time of your participation in this study, or after its completion or you would like to receive a copy of the final aggregate results of this study, please contact:

Mark Campbell
School of Music
James Madison University
campbejm@jmu.edu

Dr. William Dabback
School of Music
James Madison University
Telephone: (540) 568-3464
dabbackwm@jmu.edu

Questions about the Study

Dr. David Cockley
Chair, Institutional Review Board
James Madison University
(540) 568-2834
cocklede@jmu.edu

Giving of Consent

I have read this consent form and I understand what is being requested of me as a participant in this study. I freely consent to participate. The investigator provided me with a copy of this form through email. I certify that I am at least 18 years of age. By clicking on the link below, and completing and submitting this anonymous online survey, I am consenting to participate in this research.

Hyperlink to be added once survey is published

Mark Campbell
Name of Researcher (Printed)

6/05/2008
Date

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